



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

AN ABORTIVE ART ENTERPRISE AND ITS POSSIBLE RESULTS

Visitors to the recent exposition at St. Louis found marshaled in almost overwhelming numbers art works from practically every country on the globe; but they looked in vain for anything indicative of Ireland—except Blarney Castle and the traditional kissing stone. Ireland was virtually the one exception, and yet an exhibit thoroughly representative of the art of Erin was one of the abortive enterprises planned for the great fair—abortive so far as the exposition was concerned, but possibly not for the island that has given the world so many men of note in the various walks of life. At least the loyal sons of the Emerald Isle, if report be true, are nursing a pet ambition, and are cherishing the hope that the failure of 1904 may result in a great national institution in the near future.



A RAINY PROSPECT
By Henry J. Thouron

The art of Ireland? Who and where, it may be asked, are the painters of Ireland? Most people, although conversant with the fine arts, would find the question difficult to answer. Once upon a time Ireland was a leader in the arts. Now, it is from illumination or design that painting naturally develops; and these arts were moving toward their perfect form when, in the twelfth century, to bring and leave a legacy of unrest, came the Anglo-Norman invasion. The

arts need peace and settled life. Ere one century of that unrest—which endures till this very day—had gone by, the beautiful arts of Ireland had withered away. The development of a great and ancient tradition was checked, and Irish painting, such as it is, has perforce grown up as an extraneous offshoot of the schools of other nations.

The Irish painters are scattered over the face of the earth. When there was question of the exposition at St. Louis, certain Irishmen thought that this would be a favorable occasion on which to gather together and show, as part of the Irish section, a collection of works by Irish painters, past and present. They were gathered together, but for various reasons never sent. However, it was not desirable that the collection should be dispersed without having been



"I HAVE PIPED TO YOU, AND YE HAVE NOT DANCED"
By Gutson Borglum

shown to the public, and it so happened that the Guildhall Art Gallery, belonging to the Corporation of London, was vacant. The vice-president of the Board of Agriculture and Technical Education in Ireland appealed to the Lord Mayor of London; and that is how the Irish pictures, originally intended for St. Louis, found their way to the Guildhall in London. Further examples were contributed by various owners, and the immediate result was a highly interesting exhibition.

What may ultimately result from this exhibition is a matter which, to all Irishmen, should seem important. No one who saw these

pictures could well deny the artistic capacity of the Irish race. And from what has just been stated, it will be evident that they have been produced under conditions which, though possibly favorable to the individual painter, were not so to the development of a national school of painting. If this is to be brought about it is thought desirable that Ireland should possess, in addition to the Dublin National Gallery, which contains chiefly old masters, a permanent collection of modern art, something akin to the Luxembourg Gallery in Paris, where one sees not merely the national art, but also the works of great contemporary painters.

It is from his contemporaries, busy with the same problem of expression as himself, that the student can best learn; and if there were opportunity for him to study their works at home, he would not need to seek his training abroad. And further it is very reasonably said that this gallery of Irish and modern art would create a standard of taste, a feeling of the relative importance of painters, and thus encourage the purchase of pictures, for people will not purchase where they do not know.

To this gallery, if formed, many of the most eminent artists, it has been announced, have promised to contribute a representative example of their work to form the nucleus of the collection. Several famous collectors have promised pictures and some sums of money. The project would cost money, obviously, yet not a tithe of the amounts which have been sent by Irishmen to Ireland for other purposes, not always such as could so happily promote the international repute and intellectual development of her people.

As far as six score of the painters whose works were shown at the Guildhall are concerned, it must be said that in gathering all these to her bosom Erin spread her arms a little far and somewhat wide. There were, for example, an ably painted head by John Singleton Copley, who was born in Boston, in 1737, and is commonly looked upon as the founder of American painting. A large marine picture showed the work of Clarkson Stanfield, whose birthplace was Northumberland; and three portraits were from the brush of Catterson Smith, a Yorkshireman, who at the age of thirty-three went to Londonderry, and thence to Dublin, where he became president of the Royal Hibernian Academy. If prolonged residence constitutes nationality, what of George Chinnery, a very interesting portraitist, represented by ten works? For half a century he lived and practiced his profession in either China or India, chiefly the former. It sounds adventurous and romantic for Chinnery died in 1850, and in his days it was not so easy for foreign devils to come and go to China.

Then among contemporary painters were found J. J. Shannon, Irish by descent, American by birth, French by training, and English by practice; Mark Fisher, of Anglo-Irish parentage and Bostonian birth; and John Lavery, George Henry, and others associated with

the Glasgow school. One or two other painters represented are usually thought to be Australian. Nevertheless, the bulk of the four hundred and sixty-five exhibits was the work of men and women indubitably Irish, and many were the names, either of painter or subject, that brought to mind makers of history, political, social, or artistic.

There was Daniel O'Connell, painted by Joseph Haverty; John Philpot Curran, by Hugh Hamilton; and Thomas Moore, by Sir Martin Shee, an Irish president of the English Royal Academy. There were the *genre* pictures of Daniel Maclise and others, theatrical, but popular at the Royal Academy, some sixty years ago. Numerously represented was William Mulready, greatly admired by the pre-Raphaelite brotherhood, whose influence on English art was very wholesome. Coming to more recent times, there was much excellent work by Walter Osborne, who died only last year, and among his work a portrait of Lord Powerscourt. By J. B. Yates, father of W. R. Yates, the poet and playwright, there was a series of interesting presentments of interesting people, such as Katherine Tynan Hickson, the poetic daughter of a Country Dublin farmer; Lady Gregory, translator of ancient Irish epics, such as "Cuchulain of Muirthemme." There was a good picture by Augustus Burke, brother of that ill-fated under-secretary for Ireland, Thomas Henry Burke, who, with Lord Frederic Cavendish, was assassinated in the Phoenix Park by members of a secret society known as the "Invincibles." And by Miss Purser there was a portrait of one of the most popular and influential men in Ireland, Douglas Hyde, LL. D., president of the Gaelic League. In this exhibition practically all departments of the graphic arts were represented, and in each there was no lack of good work. From the artistic standpoint of view, the two most interesting Irish artists of the present time were Charles H. Shannon—not to be confused with J. J. Shannon—and William Orpen.

This exhibition, then, which miscarried as regards its original destination, only to find lodgment in a London gallery, the people of Ireland hope to make the basis of a national institution, one that will mean for the country what the Luxembourg means for France. The particulars given above, which have been voiced elsewhere, I send for the information of those who may find interest in the movement.

P. C. CONNELL.

